

buildings, and of that aerial grace which lends a light aspect to the most massive structures.

The quarter to which I allude is the only unoccupied one within the same range of the centre, and to the circumstance of family settlements it is alone due that compacted dwellings have not already covered the whole space between the *Glass Palace* and the *Brompton-road*. The soil being dry, the air light, the neighbourhood untroubled by any deformity (save the *Knightsbridge Barracks*), the character of the suburb around being good and much sought after, assure the proprietors of the fact, that it only requires a little liberality of space, with great caution in the adoption of designs, to make this the most fashionable and eligible neighbourhood about the metropolis, as well as the most profitable to the owners.

One of the greatest—the very greatest—characteristic of any town is a grand causeway. The park side is, in this respect, tolerably well, and when the barrack nuisance may be abated, will be second only to the *Baywater-road*. The *Brompton-road* is, however, worse than mean—at present it is miserable.

From the church gate (and that should be withdrawn 6 or 8 feet), full 20 feet ought to be added to the public road, throughout the whole distance to Mr. Freke's buildings. The sacrifice of that strip would confer ten per cent. on the whole estate; and as there cannot be less than 150 acres in the great lease now about to be allotted, liberality in this regard would pay a hundredfold.

There is also a plot of singularly well-placed ground next the church at Brompton, which intervenes, and ought to give up a portion to the road: without this, the widening of the residue might assimilate to the Strand, where, between *Clement's Danea* and the beautiful church of *St. Mary-le-Strand*, the wretched stack of houses between the Strand and Old *Clothes-row* defiles the main artery.

In the old city a similar stack (next *Paternoster-row*) blocks up *St. Paul's*, and at *Holborn-bars* disfigures *Holborn*: these straits should be avoided in the new town, and this is the time to guard against any such possible *Gothicism*.

As to the character of architecture to be adopted on so large an extent, it ought to be varied and good. Give each house a space for at least free circulation of air, and, if possible, a large saloon detached, with occasional stables; but, above all, let the grand causeways be spacious, and lead to something,—the Park at one end, gardens like *Hyde-park Gardens* fronting the *Hyde*,—and the same towards the other outer bounds. Let the trees (if any there be) stand: plant limes and other smooth-leaved species in all openings for verdure, for it also promotes ventilation, not to speak of ornament.

The hand of the destroyer will soon spread havoc among the groves of *Brompton Park*: the verdant and yet sequestered lawns within the bosom of the town, for the most part unconscious of them, will give place to *York and Irish flagging*. I pray them, as far as may be, to spare the trees, and to go softly over the stones. QUONDAM.

THE LATE ART-DISCOVERIES ON THE RHINE.

FRESCOS AND GLASS.

M. W. LUNKE, the discoverer of the old frescoes at *Sendenhorst* and *Legden*, has, after a more accurate inquiry, published in his own tongue the following detail of these interesting relics. "At *Sendenhorst* my first labours had brought to light the figure of a bishop, clothed in a red cloak and yellow undergarment. The form of the mitre and staff showed the transition of *Romanic* in the *Gothic* style: the figure was of the same type, although not of the superior character of other works of that period. Still examination was continued, as, judging from other analogies, I expected the whole choir similarly pictured. But I soon found that the spaces had been first covered by the daub of the *Renaissance*, and partly also removed by the scraper of the mason. This delusion has been, however, recompensed by the since discovered frescoes of

the church of *Methles*, near *Dortmund*, on the *Cologne and Minden* line. This pretty little church consists of three naves, and is one of the finest examples of the above transition period, and belongs to the former portion of the thirteenth century; and to this period also are to be ascribed those highly-finished and splendid frescoes which cover the whole of the edifice, especially the choir. The white shroud covering these walls has been already removed, and the grand figures, but little faint, bespeak the whole youth, freshness, and creative power of that gigantic art-period. The subjects, so far as uncovered, exhibit the usual cycle, Christ in his primeval, stern conception, with the apostles and patrons of the church on the ceiling; on the walls the twelve apostles and the life of the Virgin. Here, the whole height and perfection of a truly hieratic art are yet displayed. Habited in a splendid antique drapery, with features of high idealism, somewhat approaching *Hellenic* form-perfection, the solemn array passes before us, greater even than the choir of the tragedy of old Greece. The frescoes which I have discovered in the *Nicolas chapel* at *Soest*, nearly approach in style those of *Methler*. Allied to these, again, although from a lesser hand, are the frescoes on the northern side of the choir of the cathedral at *Soest*, while those lately discovered in the chief apsis are of a more primitive, more simple and stern style. The importance of this whole series of mediæval frescoes is the more apparent, as the monuments of this art-period are either still hidden under the layer of whitewash, or have long passed away under the hand of *Vandalism* and *stupidity*. But even the practical architect may learn and improve from these pictures, as the whole art-tradition of that period is, after all, scanty. Moreover, from the time of the *Hellenic* arts down to the past masters who built our cathedrals, architecture and painting were indissoluble, like mind and body. The stained windows, also, of the *Legden Church*, deserve particular notice, on account of their variety, beauty, and high state of preservation. Their brilliancy of colour, and mild, harmonious ensemble, are unsurpassed. Their technician is still the old, imperfect, where every part of the design forms a separate piece of glass, combined with the others by the lead frames, so much so that it is this which forms the contour. Still, the design of the detail, the heads, &c., are of surpassing beauty. M. Quast, conservator-general of national antiquities in *Prussia*, has lately visited the church of *Methler*, which augurs well for its speedy and effectual restoration.

THREATENED STRIKE OF OPERATIVE ENGINEERS, MACHINISTS, MILL-WRIGHTS, SMITHS, &c.

It will have been observed by all readers of the daily papers that a formidable combination of workmen throughout the country threatens not only to interfere with the natural progress of demand and supply in one of our great branches of manufacture, by limiting the amount of work done and the use of machinery to do it with, but thus in fact to divert the extensive engineering trade of this country into foreign channels,—at a moment, too, when, having completed our own main railway ramifications, there was some hope that supplementary work for our engineering operatives would be coming in, in increased quantity, from continental sources, to be done on demand, however prompt or limited as to time. The objects which the unionists have in view are, to compel the masters to cease giving overwork, to cease giving piece-work, moreover to reduce the ordinary hours of work without reducing wages, finally to abolish the use of machine-making machines, and to discharge those who work them. We cannot believe that the threat will be persisted in, or that so large a body of workmen have not some in their ranks a little more far-sighted than the leaders, who seem to be bent on the destruction of their own means of livelihood, by compelling the removal of capital into channels where no such combinations will

interfere with it. The attempt by machine-makers to put down the use of machinery itself is incomprehensible. The masters have already combined in self-defence, and threaten to discharge their workmen in a body of many thousands, if the unionists cause the workmen of any one master to strike for such purposes as those threatened. It is earnestly to be hoped that the threatened evil may be averted.

ANCIENT LETTERING IN MODERN CHURCHES.

IN Mr. Truefitt's "Notes," the writer implies that "the bright, the elegant old letters of the twelfth and thirteenth centuries may be found by those who search under whitewash," &c. I will with pleasure make a journey to see any letters of that date on the walls of a church. But then Mr. Truefitt speaks of those same letters being understood only by a few architects and antiquaries, does he mean the black letter or old English? *THE BUILDER* of Jan. 19, 1850, says—"From A.D. 1000 till about 1350, a kind of Roman character called *Lombardic* was commonly used. The character called black letter seems to have been introduced A.D. 1350." And *THE BUILDER* is right, the middle of the fourteenth century is about the time that black letter was first used.

It is not a good argument that because people will not take the trouble to read the old English it should not be written. It is to be acquired in a few minutes. Often, while engaged in writing scripture texts in churches, I have heard such exclamations as "He's writing Latin,"—"that's Greek to us,"—till attention has been directed to the simple construction of the letters, when the speakers have at once taken a pride in conquering the difficulty; and what costs some little trouble to attain is mostly better remembered.

JAMES WEST.

* * * The commandments, texts, &c., put up in churches should certainly be open to the "meanest capacities." Records may be addressed to the learned.

FOREIGN ARCHITECTURAL AND ARTISTICAL INTELLIGENCE.

Artesian Springs—Tradition at Algiers.—There exists a tradition in some parts of the Sahara, that a prophet who lived in the time of Abraham, called *Dou'l-Korain*, was the author of those springs whose traces are to be met with in many places of the desert. Even now the natives are imitating the meaning of this tradition, and M. Berbrugger has addressed to the French Academy a memoir on their procedure. The making of real artesian wells is now practised in the eastern part of the Sahara, at *Oued-Rir*. They first make a square excavation, each side being one metre broad, and lined with boards of date-wood. Even men for boring are now found amongst the natives, and M. B. says, that the desert once supplied with artesian wells, will change the face of this part of North Africa.

Cathedral of St. Stephen, Vienna.—M. Eddlicher, the architect, of Vienna, has just published a work with fifteen lithographic plates, representing the wooden stalls of that ancient edifice. They date from the fifteenth century, and were executed by Master *Jörg Syrauten*, a name unknown to art-biographers.

The Pantheon, Paris.—This, one of the finest of the edifices of the French capital, re-rendered now to public worship, was built by *Soufflot* in 1757. Being, however, situate on the catacombs, it threatened ruin, after standing for about thirteen years. It was in the year 1791 that the French constituent decided on dedicating it to the great men of France, under the name of Pantheon, with the inscription, "Aux grands hommes, la patrie reconnaissante." The ashes of J. J. Rousseau and Voltaire were deposited within its vaults. In the year 1822 it was again consecrated to religious worship; but again made a secular building in 1830. Since then, it had been ornamented with copies of *Raphaelian* pictures, and some original paintings. The *Apothéose*, by *Gros*, attracted great notice.